

POPULAR THEATER

THE LAST 4 NIGHTS OF

Josephine Gassman

and Her

PICCANINNIES

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Theatrical & Amusements

IF THIS IS NEW YORK, WHY ARE OTHER CITIES?

Latest Teal Show Indicates Metropolis "Some Place" For Speed

Long on specialties and short on plot is the new Teal show at the Bijou. "In Gay New York," and the marvelous, mischievous and miraculous stunts pulled off by everybody, including the chorus, are quite satisfying enough to make the audience overlook the almost total absence of a connected story.

The plot is something about an old chap with young propensities who was out last night with that well-known member of the feathered tribe called a "chicken," and who exchanged hats unbeknownst with another old chap. And then there's a juvenile love affair, and a regular old cat of a wife, and another love affair, and they are all jumbled up and mixed in and out in a whole mess of stuff that is volplaned over the footlights so fast the audience merely skips from one laugh to another.

Some of the humor is deep and some is broad and some is thin, but little of it is high. And it tickled the audience's risibilities from the piazza to the back yard.

Fritz Fields scores another of his old-man triumphs. He plays each in a different key, according to the age. Last night he had a hopeful old codger of about 55 and gave him quite a different portrayal from that of his other characters. Corinne Carkeek is the jealous wife with the vitriolic tongue. Homer Long one of the juvenile lovers, and the other parts are well taken, too. Leroy Kinslow as a door-boy and Hazel Lake as a maid have several good hits. Incidentally, Miss Lake issues forth in the second act for a song called the "Midnight Ragtime Ball," in which her costume is glove-fitting and her posing immense—figuratively speaking, yes, figuratively.

The two big hits of this jumble of burlesque-farce-comedy-pantomime-musical specialty are in the first act—"Ragtime Arabian Nights" and the "Dancing Hokeymoo." Around the "World," Leroy Kinslow and the Ducklings give the first, and Mr. Kinslow, Miss Lake and the Ducklings the second, and brings on the banners of various nations. Old Glory, prettily displayed, sets the sort of prolonged applause Old Glory should get in an American city.

"Little Miss Wise" is the next hit. Some of the lines in the present performance indicate considerable wisdom on the part of members of the company. Also, from the ready laughs in the audience, there are plenty of show-goers who like the risqué.

TRY MURKIN EYE REMEDY
For Red, Weak, Watery Eyes and GRANULATED EYELIDS
Murkin Doesn't Smart—Softens Eye Pain

WANT HAWAIIAN MUSICIANS FOR CHAUTAUQUA

Dulcet strains from Hawaiian guitars and ukuleles and song of Hawaii will be sung by Honolulu's capable Hawaiian vocalists, will probably entrance audiences in the "corn belt," including Iowa, Illinois, Nebraska, Indiana and the Dakotas next summer if a letter which the Promotion Committee, made public yesterday, brings results.

The Midland Chautauqua Circuit of Des Moines, Iowa, wrote the committee, asking if they can obtain the services of from four to six Hawaiian musicians and singers, to give afternoon concerts and play a few selections in the evening, as a part of an illustrated lecture course.

The letter was to be taken up at the committee's meeting this afternoon at two o'clock in the Chamber of Commerce, and it is probable the circuit will be placed in touch with local musicians who can produce the melody sought after.

MISS GASSMAN'S NEW BILL GOOD

There was a packed house at the Popular theater again last night to greet Josephine Gassman and her companions at the opening of their second week in Honolulu.

The new bill they presented was equal to that of last week, if not better, and "Only Me," the baby piccaninny, in her cunning hula dance again made the big hit of the evening. This cute little colored girl does her hula stunts while Miss Irene is singing the chorus of "The Bird of Paradise," this feature being repeated this week by special request of many of the patrons of the theater.

The new moving picture features are unusually good, particularly the film showing the great parade of Elks at the national convention of the order held recently in Rochester, New York, and views of Universal City, California, where so many of the photo-plays are staged.

Miss Gassman added to her popularity as a roon song singer last night when she sang, "When Old Uncle Joe Plays a Rag on His Old Banjo," while Miss Irene made more friends with her song "I Miss You Most of All." Then the latter and Miss Mabel danced a soft shoe specialty cleverly and gracefully, after which Bill Bailey, the male piccaninny with the comical face, sang "She Is Waiting for You to Love Her All the Time."

ARRIVE EARLY TO GET GOOD SEATS

According to the house manager of the Liberty theater the admirers of little Mary Pickford are commencing to arrive at that house as early as 6:30 o'clock each evening to be assured of a seat for the performance of "The Dawn of Tomorrow," one of the strongest photo-dramas that Mary Pickford has ever appeared in, and a picture that is entertaining and educational; one that carries a good moral but at the same time thrills, a rare combination for the motion picture drama.

"The Dawn of Tomorrow" is laid chiefly in the slums of London, that great world of which a large majority of the so-called "respectable" people of London know nothing.

Their outlook on life is none too bright, but "Glad"—that's Mary Pickford—is the ray of sunshine that dissipates all hovering clouds. She saves her "crook" sweetheart from the gallows, when he is wrongfully accused of murder; she saves a life-weary financier from joining that endless procession that finds "the easier way" through the medium of a revolver and a leap into the murky waters of the Thames; she causes the nephew of this same financier to cease his profligate life—and she does it all through blind, unswerving faith. "Arsk and ye shall receive," is Glad's sole sermon.

Mary Pickford appears at the Liberty tonight and again tomorrow night with a matinee tomorrow afternoon.

STAR-BULLETIN GIVES YOU TODAY'S NEWS-TODAY

SMALL AUDIENCE HEARS PROGRAM AT ROOF GARDEN

Only Thirty People at First Public Concert in Honolulu of Danish Pianist

In the first place the musical pavilion at the Alexander Young Hotel roof garden is not the most advantageous place in which to listen to music of any kind. The acoustics are poor, the odd shape of the ceiling sending back resonant chords with a disconcerting echo. In the second place the small audience that greeted Scavenius, the Danish pianist, last night would have discouraged any artist. Rows and rows of chairs were marshaled—and stood all evening expectantly awaiting occupants who did not come; that is, all save just 30 of the chairs stood vacant during the entire evening, and the spur of a large and enthusiastic body of auditors was, consequently, entirely missing.

Which prefatory remarks are offered merely to disarm possible hostile criticism of the critic, and to show that every allowance is being made in a spirit of fairness. An honest criticism is one of the hardest things in the world to write, especially if the matter under consideration be music, and the critic no trained musician, for he realizes that he is always open to the attacker who begins:

"It's all very well to criticize, but I daresay you couldn't have done half so well yourself—etc."

That is very true. Those who can perform do not waste their time writing criticisms. Men who can write books rarely set up as book reviewers. But the public is entitled to some account of the performance of any artist who bids for patronage—is right in expecting some estimate of the value of what is or has been offered. The critic at a concert, therefore, who is not himself a trained musician, can at best offer merely an honest, if entirely impressionistic account of how he was impressed by the efforts of a given performer.

After these cloaked apologies and attempted softeners of a verdict which may seem harsh, it must be chronicled as an honest and sincere opinion that the small audience and poor setting were not the sole reasons for Scavenius' failing to hold his auditors last evening.

Of his technique there can be no adverse criticism. His fingering proved delightfully firm and sure, with no hint of stumbling or blurred notes, even in the most complex passages.

But music is not technique alone, and temperamentally Scavenius is lacking. He has no emotional or intellectual grasp of his music at all comparable to the sureness and agility of his fingers. Tenderness seemed altogether lacking, and an undue reliance was placed upon mere volume of sound.

Many of his numbers were by Grieg, a composer who has suffered at the hands of musicians as much as has been at the hands of producers and actors, for a "Grieg atmosphere" has become as cheap a vogue as the "Ibsen gloom" was a few years ago. Scavenius does not make the mistake of seeking to create a "Grieg atmosphere," but neither does he impart the spirit of Grieg's wonderful compositions, and that criticism is offered with a due realization that a non-professional music lover cannot even realize the amount of time, study and labor that must precede a public recital by any painstaking musician, who must have applied himself diligently to "ascertaining what, in his idea, is the underlying spirit of each number."

Eugene Bernstein, pianist of the Russian Symphony Orchestra in New York, a political exile from Odessa who combines the Hebrew sensitivity with the Slavic melancholy, makes of the "Prelude" by Rachmaninoff an unforgettable translation of the tragedy of the Russians exiled to Siberia. Bernstein paints a picture—brings up to the mental vision a train of exiles toiling over the endless steppes with ankle chains clanking a metallic protest against tyranny to an undertone of broken wailing madness, and, at times, a terrible menace. Scavenius played that same composition last evening, without achieving anything save tonal effects. That is a case in point.

Last evening's program was brief, and was over at 10 o'clock, even though the recital did not begin until long after the scheduled hour of 8:30. C. Alexander Lewis sang several songs which brought him the applause of the audience, and was ably accompanied by Miss Harrison, despite a high wind which ruffled her score continu-

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